TRANSFORMATION OF THE PHYSICAL CONTEXT OF GALLE

WITH SPECIAL REFERENCE TO THE DIFFERENT ASPECTS OF THE PHYSICAL CONTEXT & THEIR MANIFESTATION IN ARCHITECTURAL EXPRESSION.

A dissertation Submitted to the University of Moratuwa
As a partial fulfiment of the Requirements for the Degree
of Master of Science in Architecture.

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M . D. A. WASANTHA
Department of Architecture
University of Moratuwa
April 2000

M.Sc / B-Sc
30 MAY 2000
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ABSTRACT

As a result of the modern architectural invasions the colonial city, Galle has become on the verge of an architecturally ill – treated conditions. Therefore the Existence of Dutch characters have begun to diminish and it should be controlled altogether with the coexistence of, newly added infillings and additions.

The physical context is a very complex as far as Galle city. is concerned and the building context is the main architectural generator. Building designing within such restrictions should not for a mere fulfillment of client and the user, needs with Easthetic, which stimulates the minds of people . But it should be more, meaningful and tally with the context which should be preserved.

The relevant context should thoroughly be governed under the supervision of relevant statutory bodies to restricting haphazard, unplanned & uncontrolled development to keep Galle as a conserved colonial city. Therefore the discarded city character should be evaluated based on the aspects of the physical context.

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ACKNOWLEDGEMENT

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INTRODUCTION

In the modern world most cities have developed economically, physically, demographically but in a rather haphazard and unplanned manner. They have grown rapidly during the past industrialization are and it's ultimate effect on the environment has given rise to certain problems.

"......Man shaped the environment to suit requirements, activities and behavior. The organized environment provides a setting for human activity....."(Reekie, F.R.,USA,P63)

We must begin to see these problems more analytically to understand the role of the environmental emerge of urban live and the interaction of the city dwellers with the environment and their effect on the change of physical features.

"......Haphazard development of any urban community has a historic logic............".(Wingo Lowdon JR, 1963,P78)

Galle is one of the important town of the Southern Coastal belt which boast of a history prior to colonial invasion & is situated seventy two miles away from the city of Colombo.

Many cities have has come into being either spontaneous or as the decision of some kind of power or authority (can be even political decision ,Brasilia, or Cardigan may be example of this nature.) Galle did not become a town by any planned intention of the Sinhalese people but evolved on its own, due to its strategic location. In this context, it is correct to say that development of Galle is due to a combination of several factors.

Though its origin was mostly of a spontaneous nature. The development of such a town, one not artificially created, but evolving thus because of factors inherent in it and

particular to it, deserves to be analyzed, and studied. Galle evolved into a densely populated and commercialized area: through three(3) colonial regimes. John Jacobs writing about origin of cities says:

"Some cities begin mainly as trading centers or depots convenient site here merchant establish themselves and deal in goods that are not necessarily produced or processed in the settlement itself or destined for buyers in the settlement. Many port cities have begun as deports,(Jacobs john,1970,P129)

Much, that is of literary and historical value has been, and is written about Galle. Tat very little is documented about the early period of the town, giving reasons of how it is evolved, how it develop from a trading settlement to a fortress town and from there onward to a town of administrative and commercial importance. What kind of essence or character is special to the town? What factors influenced its physical development during the colonial periods and post independence years. What constraints were and why, & if, planning control was found necessary must be looked into.

It can be seen that increased population brought in various pressures resulting in haphazard and unplanned development. This was a result of the lack of control by the authorities and showed certain deficiencies in policy making and of development programs for the future. Thus discerning a pattern in important because such realization helps to foresee problems. This is important especially in the context of today's rapid urbanization

Before coming on to the study it is worthwhile to clarify the terminology to understand What we mean by "physical development".

"Physical development may be defined as the changes of physical aspects in the environment. This can further be classifies as:

a)   Natural physical features in the environment.
(E.g. Rivers, canals, hills, forests etc.)

b)   Man made or built environment
(E.g. Buildings, road, streets etc.)

This study will focus on man-made built environment. The other factors that may have affected the development will also be discussed here. E.g. Natural physical features, Socio-economic and political.

Charles A Blessing in his presidential address to the American institute or planner says:

"Not all city planner agree that they should confine their attention to issue of physical development. A few theorists have contended that planning agencies should extern their jurisdictions to include general economic and planning especially, physical development must be based ultimately on consideration of economic and social forces and objectives (Blessing Charles A,1960,P24)

SCOPE OF THE STUDY

The scope of the study is from the period of the colonial invasions up to the present day and is confined to the territory of the present municipal of Galle with emphasis on those areas where the development is markedly manifested.

After the study of the development of the city a distinct of both will be traced. Exiting problems and problem of a foreseeable nature are dealt with and certain guidelines for

Further planned urbanization of the future use. Accordingly in this study an attempt will be made to identify and examine the different aspects of the physical context and come up with a complete study to show designers reaction to these aspect s, which have lead to specific architectural expression.

METHOD OF STUDY

Approach to the study may be divided into three parts;

1) To examine the historical pepective of Galle

   The history of three basic colonial influences would be elaborate in

   Consonance with

   - The Portuguese period
   - The Dutch period
   - The British period
   - The post independence period

Thus the physical transformation would be explained prom its origin

2) Examine the existing physical context of Galle

   The present context of the townscape is going to be studied connection

   With the outgoing development and the proposed schemes to realistic.

3) To examine the Aspects of the physical context & it's importance of the study on the aspects of the physical context in avoiding Architectural pollution in city context.

SOURCES OF INFORMATION

Written documents, historical maps, plans, and new town planning proposals and design proposals using **U.D.A, SDA, &** Local Authority resources. Accurate information regarding the earlier periods especially the Portuguese are scare to be not too accurate and some times contradictory to shown in maps of later years. Old records, maps and plans, which have been used in this study , were obtained from the National Archives of Sri Lanka, the Colombo Museum and the Department of Surveys.

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HISTORICAL PERSPECTIVE OF GALLE

CHAPTER ONE

INTRODUCTION TO THE CHAPTER

Transformation determines the future; and so the transformation should be responded to the evolving patterns. That means the historical perspective is the key reflector on the future. There fore the review of the history is so important to scope with the modern city transformation.

1.1   ANCIENT CITY OF GALLE.

The early history of the city of Galle is either unknown or has gone in to oblivion. This has been declared a world heritage city (1940) because of its character & evolution of it urban fabric. (which was introduced by Dutch &British) past lifeways with the relationship between the Fort and the social and geographical context was also an impressive factor in the Social Environment of the early history of the city.
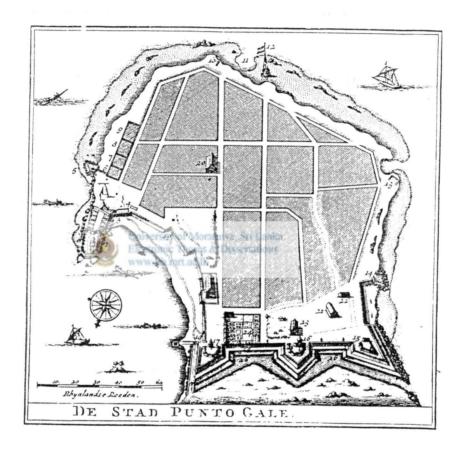
Fig. 1.1 - Early city of Galle.

City of the Galle played a major role in the world trading economy in ancient times because of its large, natural & a Comparatively safe port on the southern coast of Sri Lanka. It has a strategic position directly on the route of mariners and Sea – weary traders who were sailing towards the Indian Ocean.

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" Galle seems to have become a major Port & urban Center in he period of the second organization. (From about 13th century onwards) and to have reached the peak of its importance in the third period (16th - 19th Century) to Which the fort belongs. During that time Galle was the fort main focus of Sri Lanka's overseas trade & communication & the Countries second or third largest city"(Kurruppu, Indrajith, 1992, P13)

However there might have been ancient settlements the first visitor who recorded about the city was "Iban Batuta" who was a famous Arabian navigator & traveler. He had touched at Gale in 1344 A.C.

The city of Galle still continuous the ancient influences & the contextual fabrics of colonial periods to protect its own identity of the form & its extension. This form of the city which should have been extended out of the fort had not been fully taken into consideration at later times. The form or the extension of the city is determined by the administrators who have been selected by the people who live in it.

1.1.1 Ancient city character of Galle

Most commonly Galle is referred to as a " Historic city" where history has been preserved up to the present day. Many accord Galle with beauty and romance (Galle is widely called as a "romantic city") where the built environment is well blended with the natural environment is well blended with the natural environment ; Many other call it a "colonial city" which contain memoirs of colonial era.

1.1.2 Ancient city from of Galle

The city lies along a natural crescent shaped bay which ends in two headlands at its North and South.

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Three main spatial unities can be identified with in the city – the massive fortress, which contain regular compartmentalization of space, outer city, which contain mainly a linear organization of spaces, and the large stretch of open space which separate the fortress and the outer city.

The city of Galle contains a combination of grid iron and linear spatial organizations. For contains a grid iron organization of spaces where a linear space running along the line of the fort (Rampart Street) is met almost at regular intervals by a set of intersecting linear spaces (Light house Street, Church Street and Leynbaan Street running North- South direction and Peddlar Street, Church Cross street, Leynbaan Cross Street, Queen's Street and the Middle Street Running East-West) dividing the space with in the Fort into several distinctive compartment.

The Rampart street and the Church street meet the Light House Street at the Northern end of the fort and extends towards the "Outer city" which suddenly opens up to a large open space from where a panoramic view of the town and the surroundings can be gained.
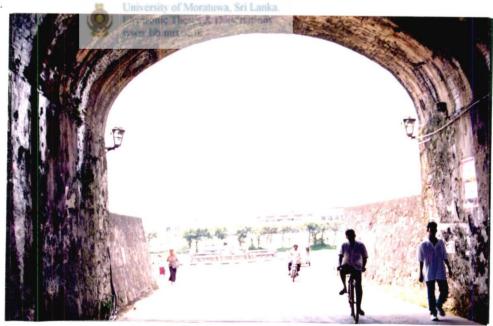
Plate 1.1

This openness flows into the linear organization of space continued along the edge of the from which at intervals other linear spaces flow inland.

Fortress is the major element of definition of space; its massiveness, continuity and appearance define not only the open in fron, but, the spatial organization of the whole city center; (It emphasises the linear spatial flow through the city center).
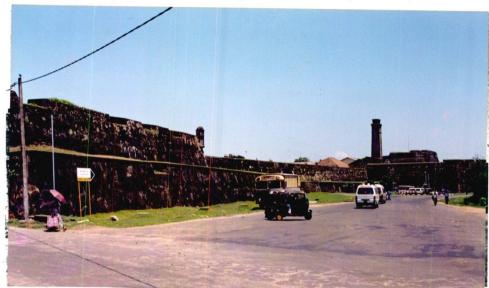
Plate 1.2

Spaces with in the fort are defined by two distinctive formal unities; buildings of low as well as similar scale with gable roofs and deep verandahs (still contained by many of them) , arranged in rows on either sides of streets and the large scale colonial buildings at the West end of the fort where all the administrative activities were carried out earlier.

In the "Outer city" similarity can be observed in the forms which define the linear spaces. The spaces are defined by continuous fabrics of narrow facaded, 2-3 stories high buildings of different architectural styles.

Spatial definition and enclosure in the city of Galle expresses uniformity that is, almost all the linear spaces, by it with in or out of Fort, are defined by continuous strips of buildings which are similar in height (2-3 stories high) , similar plot width, proportions (although different in architectural style) and also follow the same building line.
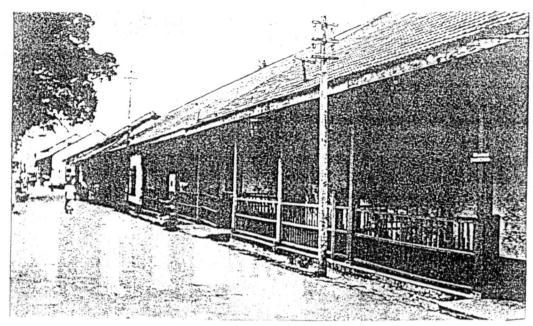
Plate 1.3

Galle city sits harmoniously in the surrounding environment which is the sea. The intimate scale of the built forms, the spatial organization which has given it a comfortable and relaxed stance.

1.1.3 Ancient City Planning of Galle

Basically the social and economic life of people considered to plan the city center. And also the social and physical changes of the export oriented economy during the colonial occupation had an impact in the planning of the city.

The city was built into a rigid squares and grid patterns of layouts, using the knowledge and experience of the early Dutch and British who built and modified the fort.

Galle harbour played a prominent role before Colombo emerged as the trading capital in the 19th century, for the planning of the city center and the Surrounding settlements.

"...............basic planning features which showed native trading cum residential areas and local chieftains residences set in states formed around a nucleus – the

harbour and the fort would make Galle stand out as a key example of a vital phase of our urban history" (Kuruppu Indragith, ancient Ceylon, 1992, P23)

As the same time when planning the city center and surrounding travelling systems were developed as well. Roads and canal systems from the inland to harbour were built. Bridges railway stations and canal banks were developed in a city planning manner with identical architectural characters. Those were built using with local materials and foreign knowledge. That architectural characteristics still can be seen with in the city and outer the city and along the major roads developed in colonial periods.

1.1.4   City Form in Consonance with the Determinant Factors

The city of Galle as the city of Colombo has been a meeting ground of many a culture, from Arabs, Persians, Romans to Portuguese, Dutch and British as well.

The natives, though was mainly agriculture based, was heavily involved in trade exchange; and settlements, from early times, concentrated along the shore line.

But , the city form, it can be rightfully claimed, had been mainly influence by a combination of foreign cultures, of which the Dutch influence is the most significant. The city structure directly comply with the Dutch colonial spatial organization. The Fortress, spatial organization with in the fort, the open ground (which earlier has been a moat) the outer city structures etc., imply the spatial and visual concepts of the Dutch, which were eventually followed by the British with out much change. The influence of British is also apparent but only adding texture to the city form- British, accepting the composition of the city change only the built forms to create their own "homeliness".

A significant influence of Sinhalese culture cannot be observed in the city form of Galle. It totally is a product of a combination of several cultures.

Galle, from time immemorial, has been functioning as a port of exchange, the important nature of which caused it being invaded and colonised by various foreign nations such as Portuguese, Dutch and British which in turn influenced the city form of it.

The position of the fort and the position of the bastions had been directly related to the position of the harbour. The importance of the harbour as a trade as well as a military center had influenced the layout of the whole city.

The commercial activities which gained emphasis in relation with the trade functions of the harbour resulted in the inception of commercial spaces along the sea street and High Street, and residential activities in close quarters to these commercial areas.

Though the function of the city as well as cultural aspirations of the people who built and lived in the city have contributed considerably to the particular city form of it, the geographical aspect of the city can be identified as the major source of influence in the formation of the city structure.

Nature of the bay, a crescent shaped land which terminates as head lands from both the South and the North ends, already gives a particular form to the city.

The large expanse of water coupled with the vast openness of the esplanade; the greenery visible in the guise of the Rumassala Kanda and Victoria Park give a "Free" and "Romantic" qualify to the city.

The strategic geographical position and its natural harbour has been the main point of attraction which resulted it being colonoised in the first place which was responded to in segmentation (Fortress, projection zone, outer quarters) of the city form.

The sea edge and the crescent shape of its bay can be clearly observed in the spatial organization of the city. (Galle city expressing a linear organization of space was mainly influenced by its natural edge formed by the sea and , even the Fortress followed the irregularities of the land)
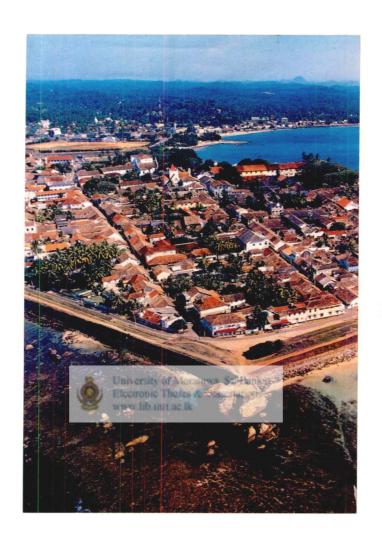
1.1.5 Character in Consonance with the City Form

The primary spatial separation of the city structure into the "Fortress" (Cantonment), "Outer city" (native settlement) and the intermediate open space (firing range / protection zone); the regular grid iron organization of space with in the Fort. The nature of the fortress, the architectural style maintained by many buildings gives the city a COLONIAL CHARACTER.

The finely preserved Fortress, the unaltered spatial organization of the Dutch and the presence of the architectural styles of Portuguese, Dutch and British speak the history of the city of Galle emphasising its HISTORICAL CHARACTER.

Galle is a city where in the geographical location of the city, that is the natural terrain and the shape of the land has been significantly complemented by the composition, texture and the stance of the city.

The organization of forms and spaces shows a direct relationship to the natural shape of the land. (The major streets run along the edge of the sea; even with in the Fort the spatial organization, although of gird iron organization, has responded to the natural direction of the headland.

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The intimate scale of the build forms the balance maintained in between the built fabric and the land, the extensive presence of greenary, use of natural materials in building , the informal spatial separations, express balance, continuity as well as a particular order which stand for its BEAUTY and ROMANCE.

These spatial devices of the city form and its expressive qualities of the cities of organic character. Thus , the predominating character of the city of Galle can be substantiated to be ORGANIC CHARACTER.

1.2 TRANSFORMATION OF PHYSICAL CHARACTER OF GALLE FROM THE COLONIAL PERIOD.

1.2.1 Early Settlements

There are no Pre-Christian inscription earliest lithic or recorded documents or inscribed pillars discovered in the city of Galle pertaining to the early settlements in the city. It is very useful to identify the settle areas of the Portuguese, Dutch & Britishes prior to study of architecture of residences in Galle. It leads to identify the common characteristics influenced to residential architecture separate with the foreign rules.

Residential settlements of Arabian traders & sailors were took place around the portress, because there business exchange was the natural port of Galle.
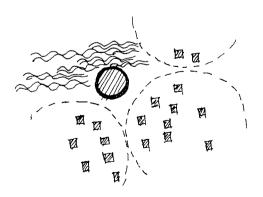
Fig 1.2 - Settlement Of Arabian Traders

Portuguese settled along the southern coastal belt because they are were permitted to settle only in that area.
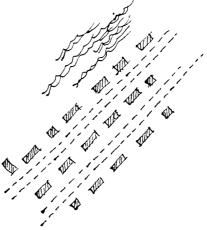
Fig 1.3 - Portuguese Settlements

Dutch were built their own fort because of security that was governed & maintained by their own. There building & town planning systems pointed that area only.

Fig 1.4 - Dutch Settlements

But Britishes were extended their settlements & land up to the middle hill country of Sri Lanka. So British influenced residences can be seen along the railway lines & around the plantations. So that their architecture expanded other than any other colonial architecture with in Galle as well as in Sri Lanka.
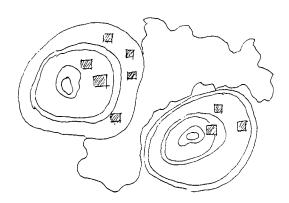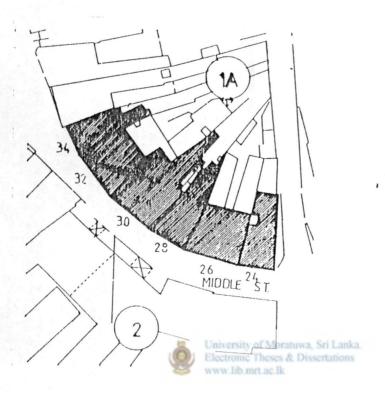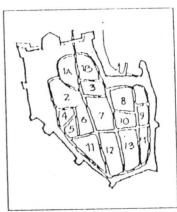
Fig 1.6 - Hill Ridge Village Settlements

As a result of the higher education and the introduction of the plantation industry, high class more effluent & the educated people grouped around ceremonial and religious buildings. The dwellings of the low cast isans form one or more separate hamlets around those forcal points. The agricultural labourers scattered among the paddy fields and plantation sites.

When population increase in the city center people tried to move building of new settlements away from the city was commenced.

1.2.2. DESCRIPTION OF SELECTED ELEVATIONS

MIDDLE STREET (Ancient Ceylon, 1992,p72)

BLDG. NO	BLDG FUNCTION	STRUCTURE		PROBABLE PERIOD	NO OF STOREYS	TRANSFORMATION	SPECIAL REMARKS
		ROOF	SUPER. STR				
24	RESIDENTIAL	HALF ROUND	CORAL	DUTCH / MODERN	ONE	PRESERVED / MODIFIED	MASONRY COLUMNS
26	INSTITUTIONAL	CALICUT TILES	BRICK / CORAL	DUTCH / MODERN	TWO	PRESERVED	POINTED ARCHES GRANITE COLUMNS
28	RESIDENTIAL	HALF ROUND	CORAL	DUTCH	ONE	PRESERVED	MASONRY COLUMNS DECORATED FANLIGHTS
30	RESIDENTIAL	HALF ROUND	CORAL	DUTCH	ONE	PRESERVED	MASONARY COLUMNS COURT YARD
32	RESIDENTIAL	HALF ROUND	BRICK / CORAL	DUTCH / BRITISH	ONE	PRESERVED	MASONRY COLUMNS THICK WALL
34	RESIDENTIAL	ASBESTOS	BRICK	MODERN	ONE	MODIFIED	-

QUARTER 1A

MIDDLE STREET

SCALE
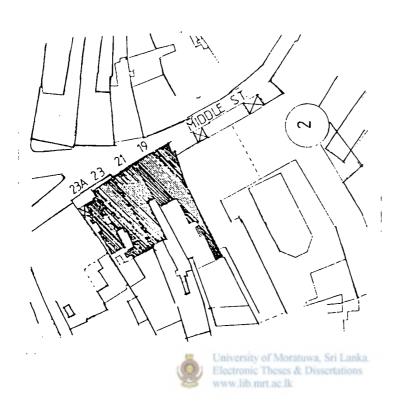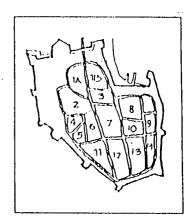
Fig - 1.7

MIDDLE STREET

19
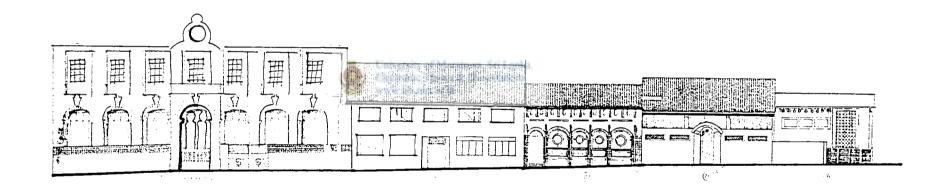
MIDDLE STREET (Ancient Ceylon 1992,p92)

BLDG. NO	BLDG FUNCTION	STRUCTURE		PROBABLE PERIOD	NO OF STOREYS	TRANSFORMATION	SPECIAL REMARKS
		ROOF	SUPER. STR				
	INSTITUTIONAL	CALICUT TILES	BRICKS /RUBBLE	BRITISH	TWO	PRESERVED	DECORATED HANDRAILS, TIMBER UPSTAIR, FANLIGHTS
19	RESIDENTIAL	HALF ROUND	BRICKS	MODERN	TWO	MODIFIED	-
21	RESIDENTIAL	HALF ROUND	BRICKS	MODERN	ONE	MODIFIED	-
23	RESIDENTIAL	HALF ROUND	BRICK / CORAL	DUTCH MODERN	TWO	MODIFIED	MASONRY COLUMNS
23A	RESIDENTIAL	CALICUT TILES	BRICKS	MODERN	ONE	MODIFIED	-

20
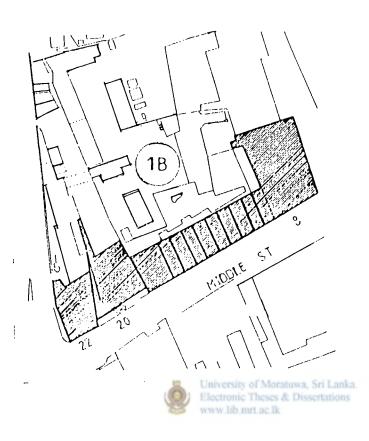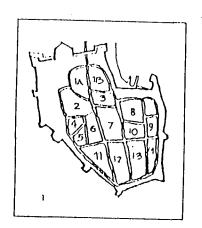
QUARTER 2

MIDDLE STREET
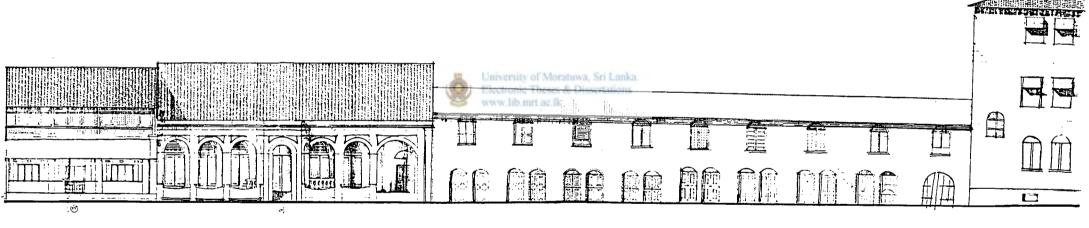
Fig - 1.8

MIDDLE STREET

21

MIDDLE STREET (Ancient Ceylon 1992,p78)

BLDG. NO	BLDG FUNCTION	STRUCTURE		PROBABLE PERIOD	NO OF STOREYS	TRANSFORMATION	SPECIAL REMARKS
		ROOF	SUPER. STR				
8	COMMERCIAL	HALF ROUND	BRICK / CORAL	DUTCH / BRITISH	THREE	PRESERVED	ARCHES, PLASTER MOULDINGS
-	COMMERCIAL	ASBESTOS	BRICK / CORAL	DUTCH / BRITISH	TWO	PRESERVED	ORIGINAL DOOR & WINDOWS
20	RESIDENTIAL	HALF ROUND	BRICK / CORAL	DUTCH / BRITISH	ONE	PRESERVED	ARCHES, MASONRY COLUMNS, TIMBER BALUSTRADES
22	RESIDENTIAL	HALF ROUND	BRICK	MODERN	TWO	MODIFIED	

QUARTER 18

MIDDLE STREET

SCALE
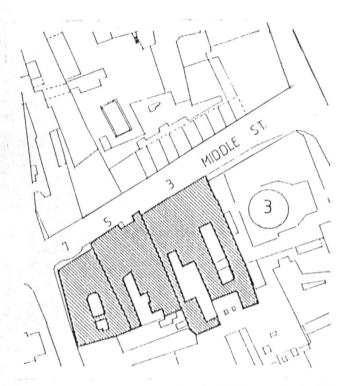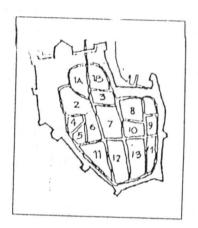
Fig - 1.9

MIDDLE STREET

23

MIDDLE STREET (Ancient Ceylon 1992,p84)
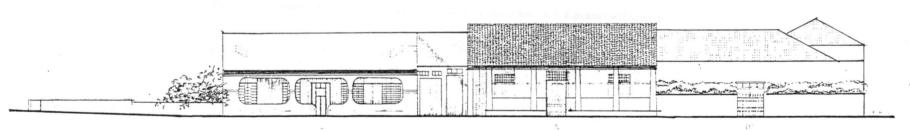
BLDG. NO	BLDG FUNCTION	STRUCTURE		PROBABLE PERIOD	NO OF STOREYS	TRANSFORMATION	SPECIAL REMARKS
		ROOF	SUPER. STR				
3	COMMERCIAL	HALF ROUND	BRICK	MODERN	TWO	MODIFIED	-
5	RESIDENTIAL	HALF ROUND	BRICK / CORAL	DUTCH / MODERN	ONE	PRESERVED / MODIFIED	MASONRY COUMNS, COURT YARD
7	RESIDENTIAL	CALICUT TILES	BRICK	MODERN	TWO	MODIFIED	
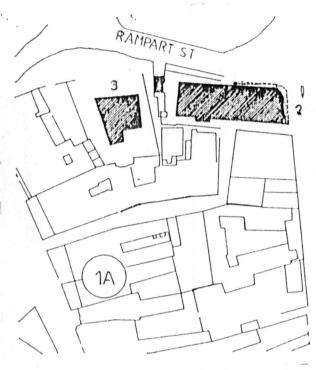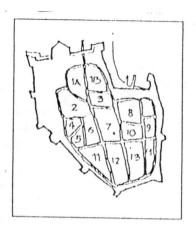
QUARTER 3

MIDDLE STREET

Fig - 1.10

MIDDLE STREET

25

RAMPART STREET (Ancient Ceylon, 1992,p71)

BLDG. NO	BLDG FUNCTION	STRUCTURE		PROBABLE PERIOD	NO OF STOREYS	TRANSFORMATION	SPECIAL REMARKS
		ROOF	SUPER. STR				
2	COMMERCIAL	HALF ROUND	BRICK	BRITISH	TWO	PRESERVED	
3	RESIDENTIAL	TILES ON ASBESTOS	BRICK	MODERN	TWO	MODIFIED	
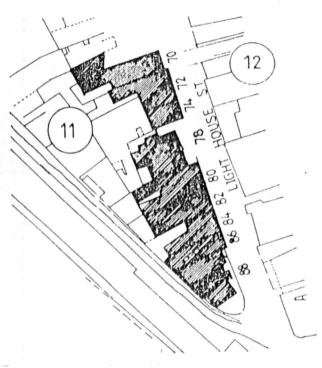
QUARTER IA

RAMPART STREET

SCALE
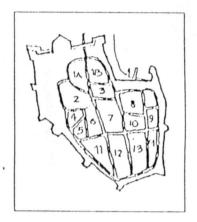
Fig - 1.11

RAMPART STREET

27
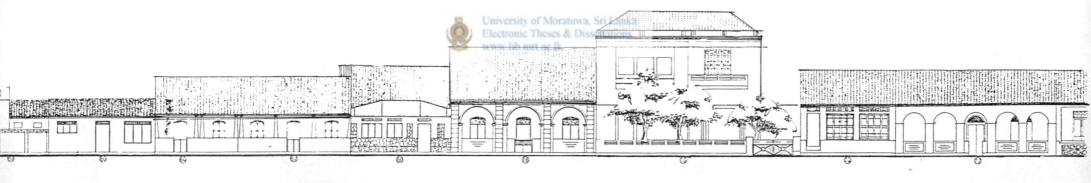
LIGHT HOUSE STREET (Ancient Ceylon, 1992,p179)

BLDG. NO	BLDG FUNCTION	STRUCTURE		PROBABLE PERIOD	NO OF STOREYS	TRANSFORMATION	SPECIAL REMARKS
		ROOF	SUPER. STR				
70	RESIDENTIAL	HALF ROUND	BRICK	MODERN	ONE	MODIFIED	-
72	RESIDENTIAL	HALF ROUND	CORAL	DUTCH	ONE	PRESERVED	ARCHES, COURT YARD,ORIGINAL DOOR & WINDOWS
74	RESIDENTIAL	HALF ROUND	BRICK / CORAL	BRITISH	ONE	PRESERVED	-
76	RESIDENTIAL	CALICUT TILES	BRICK	BRITISH	TWO	PRESERVED	-
78	RESIDENTIAL	HALF ROUND	BRICK / CORAL	BRITISH	ONE	PRESERVED	ARCHES, DECORATIONS, COURT, YARD
80	RESIDENTIAL	HALF ROUND	BRICK /GRANITE	MODERN	ONE	MODIFIED	-
82	RESIDENTIAL	HALF ROUND	BRICK / CORAL	BRITISH	ONE	PRESERVED	MASONRY COLUMNS, CARVINGS
84	RESIDENTIAL	HALF ROUND	BRICK / CORAL	BRITISH	ONE	PRESERVED	MASONRY COLUMNS, CARVINGS
86	RESIDENTIAL	HALF ROUND	BRICK	MODERN	ONE	MODIFIED	-
88	RESIDENTIAL	HALF ROUND	BRICK	MODERN	ONE	MODIFIED	-

QUARTER II
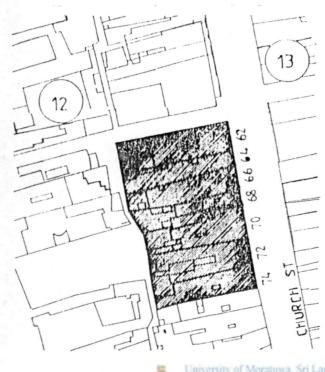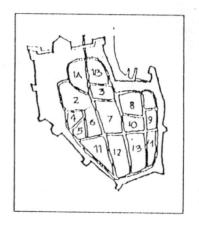
LIGHT HOUSE STREET

Fig - 1.12

LIGHT HOUSE STREET

29

CHURCH STREET (Ancient Ceylon, 1992,p216)

BLD G. NO	BLDG FUNCTION	STRUCTURE		PROBABLE PERIOD	NO OF STOREYS	TRANSFORMATION	SPECIAL REMARKS
		ROOF	SUPER. STR				
62	RESIDENTIAL	HALF ROUND	BRICK	MODERN	ONE	MODIFIED	-
64	RESIDENTIAL	HALF ROUND	BRICK	MODERN	ONE	MODIFIED	-
66	RESIDENTIAL	HALF ROUND	BRICK	BRITISH	ONE	RESTORED / MODIFIED	BRITISH DOOR, WINDOWS, PLASTER DECORATION
68	RESIDENTIAL	HALF ROUND	BRICK	BRITISH / MODERN	ONE	RESTORED / MODIFIED	COURT YARD
70	RESIDENTIAL	HALF ROUND	BRICK / CORAL	BRITISH	ONE	RESTORED	DECORATED DOORS, WINDOWS, DECORATED PARTITIONS MASONRY COLUMNS
72	RESIDENTIAL	ASBESTOS	BRICK	MODERN	TWO	MODIFIED	-
74	RESIDENTIAL	HALF ROUND	BRICK / CORAL	BRITISH / MODERN	ONE	MODIFIED	COURT YARD
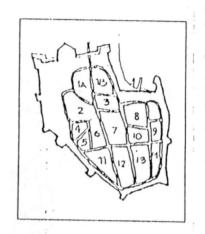
QUARTER 12

CHURCH STREET (SOUTHERN PART B) SCALE

Fig - 1.13

CHURCH STREET (SOUTHERN PART)

31

PEDLAR STREET (Ancient Ceylon 1992,p138)

BLDG. NO	BLDG FUNCTION	STRUCTURE		PROBABLE PERIOD	NO OF STOREYS	TRANSFORMATION	SPECIAL REMARKS
		ROOF	SUPER. STR				
54	RESIDENTIAL	HALF ROUND	CORAL	EARLY DUTCH	ONE	RESTORED	INTERIOR COURT YARD, ORIGINAL DOORS & WINDOWS, MASONRY COLUMNS
39	COMMERCIAL	HALF ROUND	BRICK	MODERN	TWO	MODIFIED	-
58	RESTORED	HALF ROUND	BRICK	MODERN	ONE	MODIFIED	-
60	RESTORED	HALF ROUND	BRICK /CORAL	EARLY BRITISH / FAÇADE MODIFIED	ONE	RESTORED / MODIFIED	-
60A	RESTORED	HALF ROUND	BRICK	MODERN	ONE	MODIFIED	-
62	RESTORED	HALF ROUND	BRICK	MODERN	ONE	MODIFIED	-
64A	RESTORED	HALF ROUND	CORAL	RESTORED / SLIGHTLY MODIFIED	ONE	RESTORED / PARTIY MODIFIED	-
64	RESTORED	HALF ROUND	CORAL	RESTORED / SLIGHTLY MODIFIED	ONE	RESTORED / PARTIY MODIFIED	-

QUARTER 7 10

PEDLAR STREET   SCALE
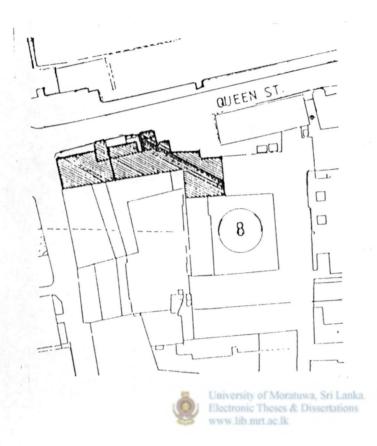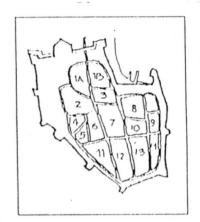
Fig - 1.14
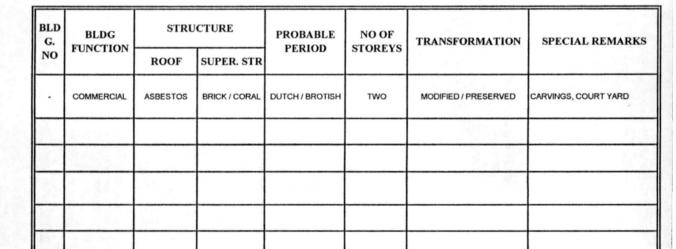
PEDLAR STREET

33

QUEEN STREET (Ancient Ceylon, 1992,p107)

BLD G. NO	BLDG FUNCTION	STRUCTURE		PROBABLE PERIOD	NO OF STOREYS	TRANSFORMATION	SPECIAL REMARKS
		ROOF	SUPER. STR				
-	COMMERCIAL	ASBESTOS	BRICK / CORAL	DUTCH / BROTISH	TWO	MODIFIED / PRESERVED	CARVINGS, COURT YARD

QUARTER 8

SCALE QUEEN STREET
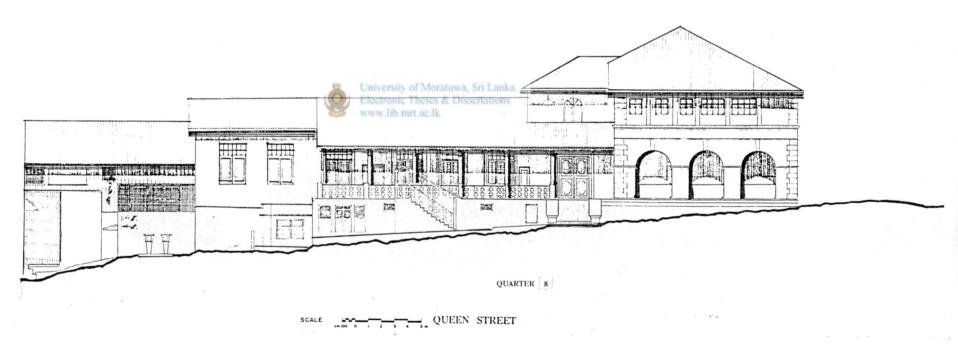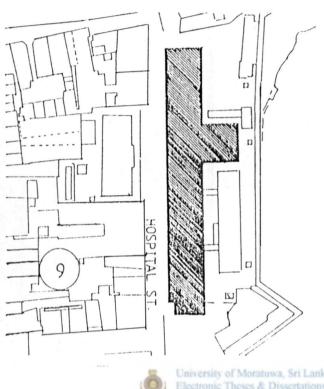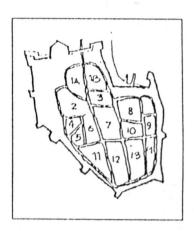
Fig - 1.15

QUEEN STREET

35
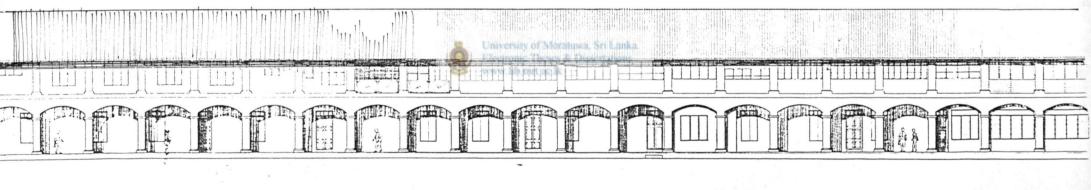
HOSPITAL STREET (Ancient Ceylon, 1992,p288)

BLDG. NO	BLDG FUNCTION	STRUCTURE		PROBABLE PERIOD	NO OF STOREYS	TRANSFORMATION	SPECIAL REMARKS
		ROOF	SUPER. STR				
	PUBLIC	ASBESTOS	BRICK	BRITISH	TWO	PRESERVED / MODIFIED	ARCHES, ORIGINAL DOORS & WINDOWS
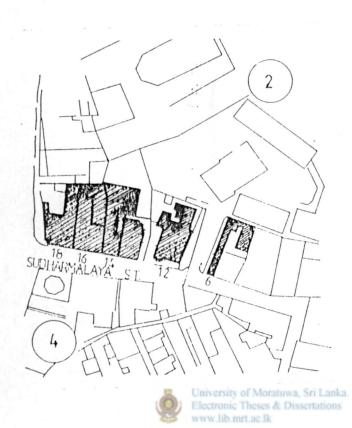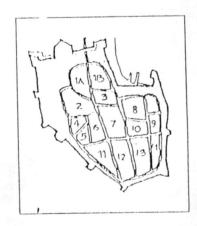
QUARTER 9

HOSPITAL STREET

SCALE

Fig - 1.16

HOSPITAL STREET

37
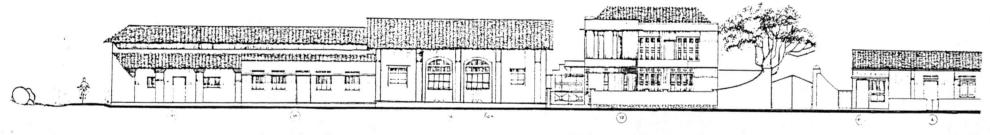
SUDHARMALAYA STREET (Ancient Ceylon, 1992,p95)

BLDG. NO	BLDG FUNCTION	STRUCTURE		PROBABLE PERIOD	NO OF STOREYS	TRANSFORMATION	SPECIAL REMARKS
		ROOF	SUPER. STR				
18	RESIDENTIAL	HALF ROUND	CORAL	DUTCH	ONE	PRESERVED / MODIFIED	MASONRY COLUMNS, THICK WALLS, YARD
16	RESIDENTIAL	HALF ROUND	BRICK / CORAL	DUTCH / MODERN	ONE	PRESERVED / MODIFIED	-
14	RESIDENTIAL	HALF ROUND	BRICK / CORAL	BRITSH	ONE	PRESERVED / MODIFIED	-
14B	RESIDENTIAL	HALF ROUND	BRICK / CORAL	BRITSH	ONE	PRESERVED / MODIFIED	-
12	RESIDENTIAL	HALF ROUND	BRICK	MODERN	TWO	MODIFIED	-
6	RESIDENTIAL	HALF ROUND	BRICK / CORAL	MODERN	ONE	MODIFIED	-
4	RESIDENTIAL	HALF ROUND	BRICK / CORAL	DUTCH / MODERN	ONE	PRESERVED / MODIFIED	-

QUARTER 2

SUDHARMALAYA STREET

Fig - 1.17

SUDHARMALAYA STREET

39

EXISTING PHYSICAL CHARACTER OF GALLE AND THE
UNDERLYING FORCES THAT INITIATED FOR THE
PHYSICAL TRANSFORMATION

CHAPTER TWO

INTRODUCTION TO THE CHAPTER

In this chapter it is expected to discuss the present situation of the problems that around due to the development procedure which is far beyond to match with the genuine city character.

The factors enforcing the above mentioned dilemma has to be examined inquiring both positive and negative aspects, with a view to upgrade the deteriorating city context.

2.1 CONCEPT OF CHARACTER – A DEFINITION

Character in a very simple sense can be defined as the special quality of an entity which gives it identity, its uniqueness. Character, in here , it taken in the sense that the particular entity, place or a person is essentially difference from another of th e same. Each of these entities contains its own collective peculiarities, short, style, which contribute to its uniqueness.

2.1.1 Interpretation of physical character

Just like the way that each persons character varies from another. Every towns buildings character varies. The above factor introduces a sense of locality. The same Architectural style, applied at difference localities gives different characters, because of availability of materials, craftsman ship, building types, etc.

Galle as well carried out a particular character on its own, prior to the occurrence of the modern transformation.

2.2 EXISTING PHYSICAL CHARACTER OF GALLE

2.2.1 Built space (Solids)
2.2.1.1 Galle Road

Plate 2.1 - Galle Road (entrance to town from Colombo)
Commercial activities along the road.

Vialation of façade treatment, skyline, Wrong connection between elements..

Plate 2.2 - Galle Road (entrance to town from Matara)
* ***Balconies & other projections break the monotony rhythm.***

2.4a2- Absence of a definite identity or character.

2.4a3- Wrong connection between elements.

*2.4a4- **Roofscape vialate the continuity.***

*2.4b- **Peddler Street***

2.4c-   Lainban street.

2.2.1.3 Nodes

2.5a-   Town center of Galle (Main Node at the bus stand)

2.5a-   Town center of Galle. (Main Node at the bus stand)

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2.5b- A status as a land mark in the main node.

2.5c- Status as a land mark closed to the other status.

2.5d- A Node in the inside fortress.

2.2.1.4 Front Space

2.6a- Front space of Residential suburb inside of the fortress.

2.6b-   Front space of seafront.

2.6c-   Image of the load Buddha as a land mark.

2.2.1.5 Building Form

2.7- *New materials & new building forms.*
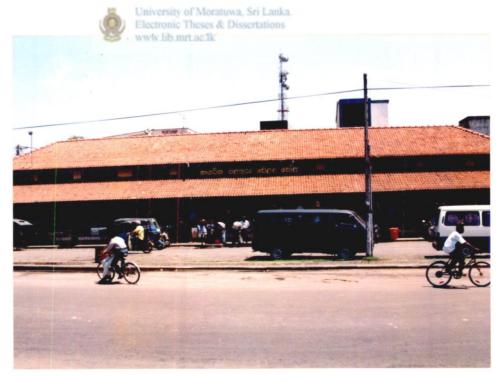
2.8- *Effect of the competition to the building appearance.*

2.9- Inappropriateness of context expression.

2.10- Context expression.

2.11-   Functional & context expression – Galle Municipal Council

2.12-   Sophisticated architecture begins to appear.

2.13- *Main bus stand & the building fabric of the city center.*

2.14-   *Rail way station in the city.*

2.15-   *Preserved building at inside of the fortress.*

2.16-   The physical form of a city, often ignored in the task of city building.

- absence of a definite identity or character of the city.

2.17- *International cricket play ground in the city center as a forecourt.*

2.18-. **"Samanala Udyanaya"** —*as a open area in the galle town center.*

2.3 THE UNDERLYING FORCES THAT INITIATED FOR THE PHYSICAL TRANSFORMATION

In today ever expanding and rapidly changing urban world, the built form of the city cannot be considered in isolation . This is true, for the city street still remains an area of intense activity linking people, places, and function Hence, the very existence of any physical development in the urban context would undoubtedly depend on people, their relationships and style of life.

" More subtle contrasts arise when it is appreciated that townscape regarded merely as physical composition is inanimate as a theater stage without players. It is the people going about their daily affairs who bring life to the urban backcloth, the people as well as the buildings reflect urban character, the people as well as the buildings emphasize t he contrasts...Buildings and people combine in presenting scenes : vivacity, as at a seaside resort in high season and full sunshine or the same on a wet afternoon in winter." (Gerald Bruke, Townscape, p14)

The street structures of today, their development and livelihood is largely determined by the society that lives in the city and their interactions.

Social attitudes towards relationships, aspirations, expression, quality of life and environmental conditions is reflected in the type of street developments within the city.

Bazaars, fairs, and market places composed of structures of temporary nature, juxtaposed between and around the permanent built form tend to develop where societies welcome the open informal nature of this type of buying and selling. Such developments would not be able to survive in a city center where people are too busy and sophisticated to linger and shop around or too introvert to engage in this type of purchase activity.

These makeshift structures encroaching the street are widespread and a growing phenomena. The very fact that simple trade could develop with out the additional overheads of rent, services , tax etc., have paved way for entry into city life for rural immigrants, who often arrive in the cities lacking in education, special skills and capitol. Complex social ways of the street wise, their family and kinship bonds and so on are also the main determinants of the acceptance of new comers to the business. It is this binding force that encourages street vendors and their stalls to remain on the street.

City governments often try to control hawkers by requiring licenses or limiting their activities only to certain areas, However the street vendors persist, and in some instances they handle a fairly large portion of the cities goods and services. It must also be note that a fair percentage of urban unemployment and underemployment are absorbed by encourage and allocate space for such developments could solve problems of many. (" Hawker Economy " a Third world force, Article : 1978)

The makeshift nature of these structures reflect the economic level of the users. It is the poorer masses who resort to this type of structures on the street to make a living. Severe competition for space is a common feature of any city. The lack of provision for well located and approved sites for such structures leave these people on choice but to cluster on the crowded sidewalks and busy thoroughfares. Which, invariable leads to obstructions in the smooth movement of both vehicular and pedestrian traffic, creating unhygienic conditions and pose unfair competition to the legitimate owners of shops and other businesses. Their inherent problems notwithstanding, the street structures create spaces, moods, and social relationships unique to their locality which undoubtedly are responsible for the character and form to the city as a whole.

With the growing isolation of the individual and increasing consumerism in the city, the need for instant solutions arise. This change of social pattern, brought about temporary structures for advertising, sales and entertainment to cater to the individual. Other street furniture installed by the city governments link the people and the city functions more closely.

Culture and traditions are mainstay for social expression. Highly extrovert communities like those of the East tent to express feelings, festivals, and occasions of every kind by vivid structures and street decoration. The design, construction and embellishment of these structure come from the very the roots of past and is passed on to the generations to come .

ASPECTS OF THE PHISICAL CONTEXT IT'S AND IMPORTANCE
OF THE STUDY OF ASPECTS OF THE PHYSICAL CONTEXT

CHAPTER THREE

INTRODUCTION TO THE CHAPTER

The physical context is appeared to be a more complex & wider subject area, comprises of many aspects. In the process of creating Architecture, a comprehensive knowledge of these aspects would lead to make an in depth response to physical context. Also it is very important to understand that these aspects could be illustrated on different platforms or stand points. Therefore in this chapter it will be attempted to examine the different aspect of the physical context on a specific stand point which enables a comprehensive study. Also it is expected to show how designers reaction to these aspects have lead to specific Architectural expression in practice.

3.1 THE CONCEPT OF CONTEXT

In architecture the term context is more related to its physical dimensions, which is the context of the surrounding environment that majority of designers are taken in to account. But in reality the context is a very complex entity then its means. There are many perceptions about context , such as , Christoper Alexander describes context to a certain extents as series of pattern where as , Kevin Lunch described it as site planning. According to David Canter he explained the context by means of "system". According to him that people can be regarded as forming together with their environment as a set of system. These systems may be closed or open system, and also one man's open system may be another's closed system. Further he says that the great majority of systems of which these process of design & its product are composed whether it would be people, place, activities or thing are most accurately though of as open system.

In fact, physically the environment is endless and it is not easy to decide how much of the context or setting to be considered to do justice to a particular building. According to Arnheim" ...... clearly there are no fixed bounds in either space and or time for any object. But relatively should not defers from attempting to describe architectural objects with same precision. On the contrary given a define framework, the intersection between the object & its context has objectively establishable effect. This frame work most included not only the conditions outward presented to be perceiving mind but also those prevailing in the viewer himself his mental perception, his intentions and goals, his ways of looking at things and so on.........."(Arnbeim R, 1977 : P 68)

3.1.1 Interpretation of Physical Context

The physical context, which this study mostly deals about, can be categorised in to natural context and man made context. the landscape which contains trees, rivers,

mountains etc. generates the natural context, on which man has built his domain which comprises the built fabric known as the man made context. The man made context can be categorised in to two parts as the wider context in which a city or town is treated as a single entity and the local context which is the immediate setting.

The local context can be categorised in to morphology, which deals about aspects such as the physical forms and architectural character, and to activity patterns. This study will mainly be focused towards morphological aspects. Just like the physical context other contextual parameters such as the social, historical, cultural, political and functional conditions also generated architecture. In the traditional city, design of an individual building was always governed by the demand of the context. A good products of architecture should always contribute to make a coherent whole in the overall context is sits on; therefore it is necessary to study about context. Man made context can be categorised in to two parts as

I   Wider context

II   Local context

The wider context

The factors that have shaped the character of town such a its geographical setting, the reasons for originating there, and its subsequent fortunes and activities, historical development, present functions etc, are the main factors of the wider context. Within wider context, a city or a town can be understood and treated as a single entity. The local context to which the buildings are strongly related can only be properly understood in relation to the wider context.

In other words wider context is the composition of local context to which the buildings are strongly related and bound.

The Local context

Local context is termed as the immediate setting of a building. The local context and its buildings can only be understood in terms of street patterns, nodes, edges, urban spaces, views, built forms, landmarks etc. Each of these in contribution provides the

context for buildings to be filled in to without appreciating these physical characteristics a new building cannot be design to fit well in to its local context which in turn will effect the wider context.

3.2   ASPECTS OF THE PHYSICAL CONTEXT

3.2.1   The Quantities That Contribute to the Physical Character of a City

3.2.1.1 Composition

A city as the largest visual manifestation of man can therefore, be easily and rightfully considered as a composition of forms and spaces.

These forms in a city can either be natural forms such as mountains, significant rocks, boulders, clumps of trees or man built forms such as buildings, bridges, walls etc, spaces again can either be natural ones such as rivers, canals, lakes, sea, large open lands (in the sense they are either not built upon or cultivated or cleared for cultivation, marshy lands etc.) and man built spaces such as streets squares and junctions.

A city gains its particular form, which is referred to as the composition in here, through the distinct organization of these forms and spaces. The organization of forms and spaces, in a composition is proven to be contributory to each other, that is to say the forms are defined, or enclosed by spaces as well as the spaces are defined, or enclosed by forms and in most instances where a form is enclosed or defined by space, it becomes the object, the focal point, the landmark of that composition.

Forms and spaces of a city can be organized in several distinctive ways, thus giving the city its individual form Several ways of organization of forms and spaces can be identified as ;

Patterns of organisation of Masses

3.2.1.1.1   Centralised Organization

3.2.1.1.2   Linear Organization

3.2.1.1.3   Radial Organization

3.2.1.1.4   Clustered organization

3.2.1.1.5   Grid Organization

Centralised Organization

This organization is a concentrated compact, yet stable composition where in a number of secondary spaces are grouped are grouped around a large, central, dominant space. The central space generally is regular in form. The secondary spaces may either be equivalent to one another on function, form and size and there by create geometrically regular and symmetrical composition, or they may differ from one another in their form or size as a response to their individual function, relative importance or context.

Eg: Madurai – India
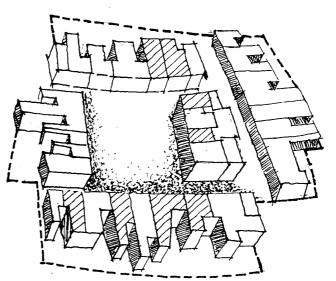
Fig 3.1 - Centralised Organization (Worslcett, 1969)

Linear Organization

The linear organization is a composition of space arranged in a series which either are directly related to one another or linked through a separate are linear space. A linear organization either can consist of repetitive space similar in size, form and function, or it consist of a linear space along its length a series of space that differ size, form and function.

Functionally or symbolically important spaces can occur anywhere along this linear sequence while having their importance articulated either by their size, and form or by their location.

Eg: Chandigar
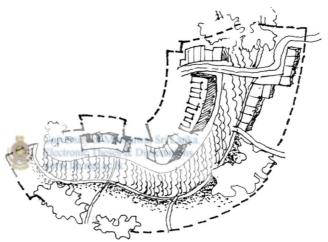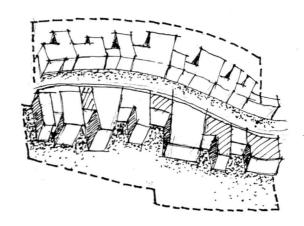
Fig. 3.2(a) Linear Organization

Fig. 3.2(b) Linear Organization (Worskett, 1969)

Radial Organization

This being a combination of the centralised and linear organizations consists of a dominant central space in this which linear space extend in a radial manner. The central space in this organization usually is regular in form and the linear arms can either be similar to one another in form and length and maintain the regularity of the overall form, or they can differ form one another to respond to their individual requirements of function and context.

Eg. New Delhi
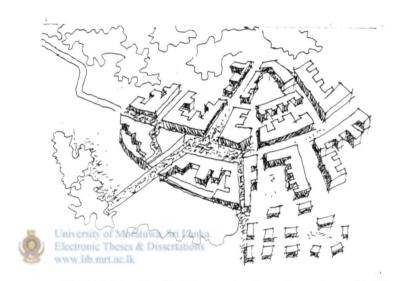
Fig 3.3(a) - Radial Organization (worskett, 1969)
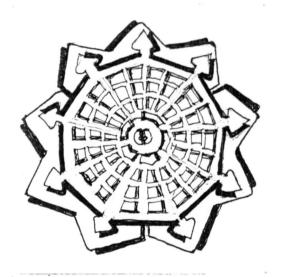
Fig 3.3(b) - Radial Spacial Organization employed in
a city (Palma Nouva Italy) (Zucker, 1970 :123)

Clustered Organization

This Organization, though very similar to the centralised organization, lacks the latters compactness and geometrical regularity. This composition consists of either repetitive, cellular spaces that have similar functions and share a common visual trait such as shape or orientation, or it can contain spaces that are dissimilar in size, form and function, but related to one another by proximity and a visual ordering such as symmetry or an axis.

e.g. Tokyo

Gird Organization

In a gird organization, a three dimensional grid pattern or field regulates the position of its form and spaces, and would appear as a set of repetitive modular units of space. The gird expresses regularity and continuity and establishes a constant field of reference point and lines in space with which the space of a grid organization, although dissimilar in size, form or function can share a common relationship. The ability of this gird organization to be subtracted from, added upon, layered, while maintaining its identity as a gird, ability of it be made irregular in one or two directions to create a hierarchy of spaces differentiated by size, proportion and location; ability of it to be inturrupted to define a major spaces or to accommodate a natural feature at it an advantageous position among others.

The forms and spaces of a city or a town as of a building can be composed by either one of these organizations or by a combination of several.

Eg: New York – Manhattn.
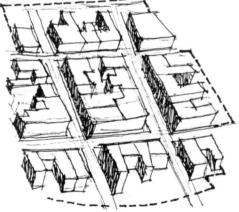
Fig 3.4 - Grid Organization (Worskett, 1969)

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3.2.1.2 Texture

Texture is the arrangement of small constituents of a composition which in turn provides "sharp" to it. And the cityas a composition of formsand space can be said to gain texture through the way its spaces are defined and enclosed, and the nature of these enclosing elements. In other words, it is turn produces units of different scale proportion.

A space in a city can be linked to the to the space with in a room. In a room the space is defined and enclosed by walls, ceiling and floor, the nature of which give a particular texture to the space enclosed. Likewise, the spaces with in a city are enclosed and defined by buildings of which the eave lines denote the ceiling. These spaces gain texture by the width of the heights of the building, the scale and proportion of the buildings, the nature of the skyline, positioning and the nature of the openings, width and details of the facades etc.

A city (any composition for that matter achieve texture through the interaction of its inhabitants) the way the city is used by its inhabitants, their degree of interaction with different parts of the city produces different textures to the city, which in turn plays a major part in giving a particular character to that city.

3.2.1.3 Stance

Stance as a component of character of a physical environment can be called as the set up of a place or a thing in certain attitudes. This is resembled by the relationship between the particular or an element and its surrounding. In a city sense, the stance is represented by the way the city is set up in the surrounding environment. A person due to the way he carries himself in relationship with others can be aggressive, humble, jovial, pleasant, relaxed etc. Likewise a city due it its set up in the surrounding environment can be dominating, awe inspiring, serene, pleasant, aggressive, majestic, etc.

As compositions of character none of these, composition, texture or stance act individually or separately in producing character. They are essentially inter linked and inter- dependent; and without the contribution of any one of them a city would not gain its true as well as full identity. Every place be it a city, town or even a smaller physical entity bear a character of its own. Some places express strong character and, unique character of places felt by people are often expressed through art forms such as paintings, poetry, photography etc. thus evoking strong mental impressions on the viewer or reader as to the difference of their identity.

A city is a complex environment where a concentration of many a group of people and many kind of activities are present.

Thus a city is liable to possess a range of different characters. But now in most cases the cities lack a definite identity or a character and due to this situation chaotic or haphazard urban developments have been arisen.

3.2.2 Physical elements of a city

3.2.2.1 Paths
Paths are the most significant element in the city. They are channels of movements, alleys, streets, motor ways and railways. Path plays a major role in the contextual design in the sense of buildings orientation, setbacks etc.

The linear elements not used or considered as paths. Paths can identify as boundaries between two phases: linear breaks in continuity, shores, rail road units and wedges of development walls.

3.2.2.2 Edges
Edges may be barriers which close one region from another. Or they may be seams, lines along which two regions are joined together. Some times water bodies forms strong edges. Edges also may have the directional qualities.

3.2.2.3 Nodes

Node is on of the most important aspect in urban scrape and it is found as range variety of form and activity Nodes as major constituents should possess a certain physical characteristics in order to create a good legible urban environment.

In general it is the physical interconnection of several paths in town: simply a junction could be called as a node. In the wider urban context it becomes junctions of paths, a place in transportation, crossing and convergence of paths or a place which one can shift from a place to another. And also important as a place of centralized socio culture and economic activities of region.

3.2.2.4 Land marks

Land marks are the points of references which are considered to be external to observer. They are usually, simply identified physical objects, sings, sculptures, towers or mountain which may very in scale. These land marks comprise of very distinct physical characteristics such

As **singularity, clea**r **form, and spatial location.**

3.2.3 Rhythm of Street

As on says repetition in the form of Rhythm, as much as in Architecture, is an extremely a simple principle of composition which tends to give a Sense of coherence (Von,M.,1992,32). Therefore Rhythm of various components in urban scape give oneness and variety to the user.

The repetition through out the fabric will result the regularity, which not based on absolute repetition is essential in achieving the unity in town scape. The relation ship of elements of building can create vertical or horizontal rhythm of façade. Plot windows, windows and column distances create vertical rhythm while floor heights, window lines, cornices running horizontally gives sense of horizontal rhythm. The physical elements of building alone do not contribute to coherent patterns of urban context, but also spatial variation, their densities, depths in relation and regular patterns also enhances the total rhythm of particular context.

The Rhythm of street could be described in two ways: Emotional and physical aspects. The physical objects of street such as lamp post, colour signs etc., may motivate the movement forward physically (which is also effected by the street architecture). The Rhythm of street as in emotional aspect, could be achieved by heightening and lowering of intensity of emotions. In this case the most important aspect is the spatial progression of street.

For the purpose of responding to the Rhythm of street as an aspect of the Physical Context, designer should be able to understand the components within it. In this section it is expected to study **Scale and Proportion** and **Building line and sky line** as major constituent of the Rhythm of street.

3.2.3.1 Scale and proportion

The scale and proportion of the building is generally determined to its surrounding, with an underlying understanding of it's city scape role. There are two specific components concern with the scale of building , height and plot size which indicating vertical and horizontal dimensions. These two parameters together form a sense of enclosure of a space, regardless a street or any horizontal dimensions of a building should not disturb the existing patterns of surrounding, except the role this building necessarily to become a land mark, turning point or a focal point.

The proportions are very significant for a designer which enabling him to achieve the sense of enclosure when it is essential, with the correct scale, abutting a street, square or any urban space. Heights of the building is generally determined in terms of the out door space it is related to and, the length should be in accordance to the other buildings in order to create a visual coherence setting.
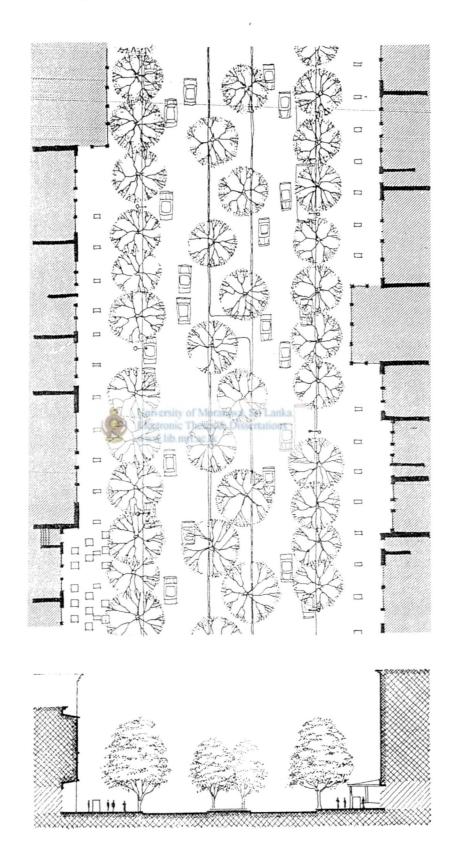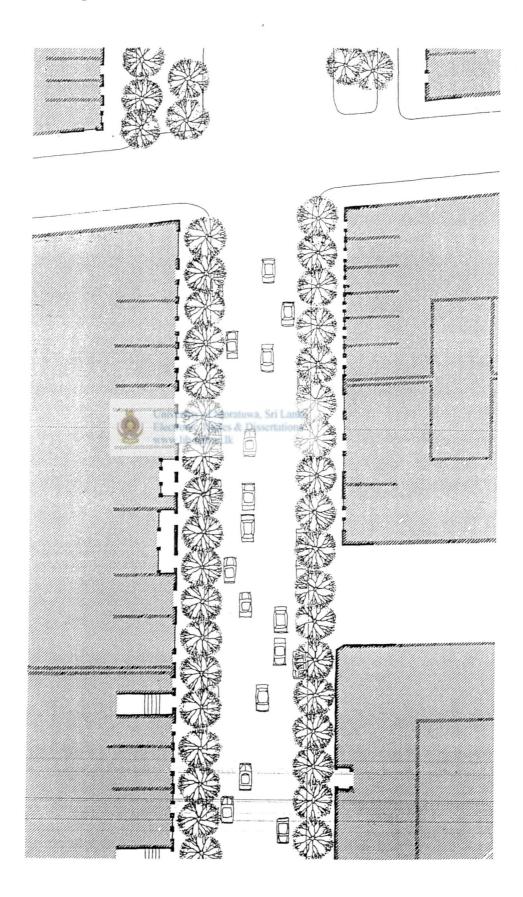
3.2.3.2 Building line and sky line

A uniform and firm building line can determine the style of street with groups of buildings. In fact, changing of the building line can create both interest and disastrous results depending on the way that change is implemented. The building line is the

primary basis for the continuity of a group of buildings. The line of facades along a street conditions the individuality and coherence of built fabric.

Sky line reflects an identifiable image more firmly than any other elements and is capable of evoking a sense of place. It is composed of a series of individual objects and their forms and scales directly contribute to form the sky line which the architectural styles also influence enormously. Specially in streets the building heights are determined by the sky line.

The unity in built fabric could be achieved by the sky line, while different root scapes and cornice level details of building can create visually pleasing sky line avoiding monotony. The buildings with contrast heights (sky line) and set backs (Building line) are capable of adding variety and much hierarchy to urban fabric. The scale should be related to human scale in order to avoid inhuman atmosphere as the **ground level** is more related to building line which people experience and observe.

Continuos building line

Setback building line

3.2.4 Special progression

" Since we move in time through a sequence of spaces, we Experience space in relation to where we've been and where we anticipate going...." (Ching, F.D, 1977 : P246)

Hence the movement path can be conceived as the perceptual thread that links the spaces of context together. As Edmon Bacon clarified ..." the role of the design in the city should be to create a harmonious Environment for Each individual who reside in it " (Bacon .E , 1975 : P34)

Architecture is primarily a visual & special Experience when a person moves along a space, everything that confront his sight can be Experienced in terms of distinct view point These views can be vistas or frame views down streets, glimpses through gaps between building or even comprehensive panoramic views. the total Experience the observer get is the summation of those consecutively Experience view points . A series of such view points is considered as serial vision.

Components of a view

Fore-ground , Focal point ,& background can be considered the components of a view.

FORE GROUND   BACK GROUND
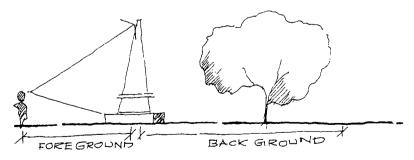
Fig 3.5 – Components of a view

Fore ground :- Floor or the ground infront, the buildings Either side, vegetation or different Enclosing Elements. Drives our attention towards the focal point (contrast of colours, textures, shapes and intensity of light)

Focal point : The visual object that converge the view

Ex – particular space , A statue , A building , A tree The sky , Landscape , Horizon , street , pool of light. Focal point gives the 'here ' and sense.

Back ground : The back plain of the view. Have the power to hide or Emphasise the Focal point.

Fig 3.6 - Views and focal points Enhance and strengthen the movement in sequences.

Movement through space creates continuity of Experiences derived from the nature and form to the spaces through which the movement occurs. This gives the key to the concept of a movement as a dominant organic force in architectural design.
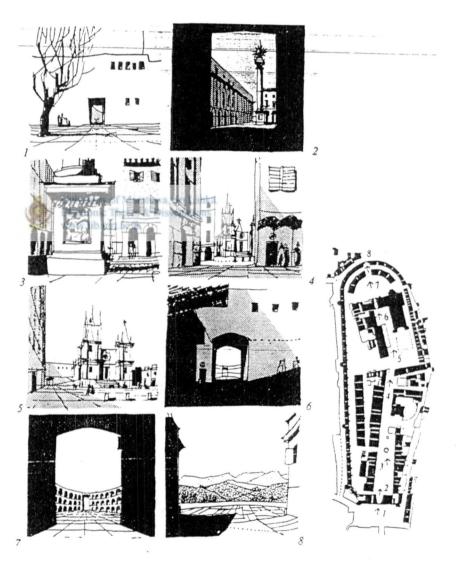
3.2.5 Fabric & Object

Urban Elements can be divided in to

- Fabric
- Object

Fabric – fabric is the continuous , interrelated & Expansive background of the urban context.

Object – objects are Elements that stands out from the background. They are free standing & finit – closed . They concentrate visual attention.
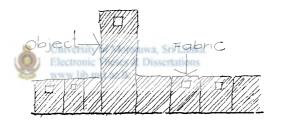

Fig 3.7 – Difference Between Fabric and Object

The 'spear' is the perfect object because it doesn't interact with the background from any side . Therefore the Stupa / churches can be taken as nearest to a perfect object.
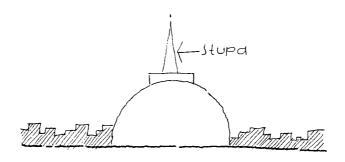

Fig 3.8 – A Stupa as a Object

In historic cities the fabric is homogeneous. In those times the technology needed for impressive buildings was not available to every one . Only the leaders & the religious leaders had access to those technologies. So usually churches & palaces were objects while the other buildings formed the fabric.

Rome was a city where the objects were clearly identifiable from the fabric of the city. Early Romans were trying to build large scale geometric forms that structures like the colosseum. St. peters etc. suddenly stands outs from the surrounding fabric.
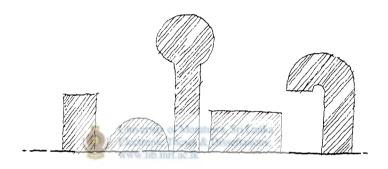
Fig 3.9 - Collection of object Does not make a fabric.

3.2.6 Geometry of Site

Geometry of the organizing discipline of architecture. It necessary for the arrangement of structures, so that geometrical constructs are as inevitable as they are in nature. In contextual designs, Geometry of site has a significant role of determining the organizing lines or regulating lines which also termed as the Axes. It refers not simply to geometric regularity, but rather to a condition in which each part of a whole is properly disposed, with reference to other parts and to its purpose. This enables a designer to produce a harmonious arrangement. Axes are lines which established two points for each in space, about which forms and shapes can be arranged in a regular or irregular manner. Although the Axes are imaginary and not visible except to the

minds eye, they can be powerful dominant regulating device; although it implies symmetry, it demands balance. The specific disposition of elements about an axis will determine, whether the visual force of an axial organization is over powering, loosely structured or formal, picturesque or monotonous.

3.2.6.1 Corner Site

Corner sites, have commercial, social and town scope advantages more then the other sites, by having more accessibility and visibility and become prominent focal point to the physical environment. Such sites with well designed Architecture have become a land mark in the overall town forms. In urban town scope terms they may relate to neighboring buildings: having a more prominent sky line, and can terminate the street, and possibly the views as well.

3.2.6.2 Prominent Site

Historically prominent sites were more deliberately chosen: fort, castle occupied strategic positions, temples churches need to be contrastly located. Town halls, church, revise, the patterns of street to give them greater convenient grandeur.

Like corner sites, Prominent sites are like to terminate roads and views, giving more frontage and skirting sky lines. In addition, they may visible from even larger distant, silhouette and exposed positions, being not merely land marks but also a major' contrasting feature' in the city.

3.3 IMPORTANCE OF STUDY ON THE ASPECTS OF THE PHYSICAL CONTEXT.

Composition means three-dimensional arrangements of physical elements of person, place or an entity. Form is the ultimate resultant of composition certain characteristic of a city or streetscape is achieved by the composition of forms & spaces.

Correct composition enhances hierarchy of spaces & forms in a city. Continuity, enclosure & rhythm enhance the city character. The variety of composition of form enhances the visual sensation psychologically & physiologically. It also upgrade the uniqueness of the city with these design principles, the identity for this colonial city character would be maintained providing harmony to the city and avoiding pollution in the visual environment.

CONCLUSION

In the modern world must cities have developed economically, physically, demographically but in a rather haphazard and unplanned manner. They have grown rapidly during the post industrialization era and it's ultimate effect on the environment has given rise to certain problems.

The building fabric of urban environs were governed and maintained by a strong architectural character. But with the eventual development procedure that empowered the existing character and burst out due to the exposure to the open economy and modern technology.

Cities have been ruined all over the world due to the use of inappropriate built form in a disastrous way that are entirely irrelevant to the historic context and its rhythm this has clearly been discussed in the chapter two.

Galle is one of the important towns which bears a history prior to colonial invasions. Galle evolved in to a densely populated and commercialized area during the period of 3 colonial regimes at a stretch.

The particular colonial city character has been polluted by the haphazardly added buildings and renovations, which gradually initiated for a transformation of it. Today we see the transformed city with the diminishing colonial character.

It is vital to investigate that whether the manifestation of this new buildings follows the prevailing architectural character and how it helps to upgrade or deteriorate it.

Finally this study came up an intersection where some of the designers responses, which were observed, not towards the physical context as a generator (nor towards any other generators) but toward different theories or trends of Architecture, such as cubism, Deconstruction and sybertech Architecture etc. Since the Architecture evoked

by such theories are also going to be exit with in the physical context, there are seem to be a need of further studies of the physical context in relation to such theories, such studies may helpful for designers to acquire a complete perception about the role of the physical context before practicing of Architecture. Therefore, the present study is only capable of filling lacuna of knowledge of the physical context and its aspects.

The government statutory authorities should implement their formulated regulation to carryout the colonial character. For example; organization such as UDA, Dept: of Archeology should control the works such as conservation and restoration of the street-scape, new infilling to the existing blocks, the change of use of the building and the colour schemes.

Therefore all the architects as well as urban designers should thoroughly aware of the essence of the city character and their contribution should strong enough to upgrade it under the supervision of relative authorities.

When designing new buildings, due affection must be paid to the existing overriding aspects of the physical context in two wages consideration of each individually and consideration of consideration of all the aspects as a whole. but in reality this was never achieved to appropriate extent .but even the identification and consideration of these aspects would serve much to the existing built environment if the consideration of such aspects are related to human life within that particular built environment, the architectural solution achieved is more successful & therefore the concept become more meaningful & responsive.

Being in the physical environment , with variety of usage & expressions , the manifestation of contextual design could be strongly emphasized. But it must be checked whether this manifestation would address to other architectural issues in that particular situation sufficiently. Because in contextual designs, tare is a chance of bath enhancing or weakening the intensity & importance of other strategies involved with design, such as user, purpose etc.

Finally tails study came up to an intersection where some of the designers responses, which were observed, not towards the physical context as a generator (nor forwards any other generators).but forward different rhetoric or trends of architecture, such as cubism, deconstruction & sybaritic architecture etc. since the architecture evoked by such theories are also goings to be exist within the physical context, there seen to be a need of further studies of the physical context in relation to such theories, such studies may helpful for designers to acquire a complete perception about the role of physical context before every & any practicing of architecture. Therefore, the present study is only capable of filling lacuna of knowledge of physical context & its aspects.

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